

## A CRITICAL APPRECIATION BY DOCTOR UDAI NARAIN

### SINHA OF “VIRAHA BANSURI” COMPOSED BY YOGESH PRAVEEN

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#### ABSTRACT

*This present work is done by going through the work of Dr. Yogesh Pravin.*

*We have tried to appreciate it critically admixed with history and folk lore's.*

*The essence of this presentation is to see and judge the work in the light of history and mythology.*

**KEYWORDS:** Bansuri, Chirag & Viraha

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#### INTRODUCTION

The story of Lord Rama and Lord Krishna are deeply rooted in Indian literature.

They are the fundamental base of it since the time gone by.

Hindi, Brijia and Audhi languages literature have made their heroes to both of these personalities.

In this context Shringar Rasa [erotic love], Vatsalya or [parental love] Rasa, Kiruna [pathos] are the essence of the work of Yogesh Pravin.

Love devotion and philosophy are the exponents in the poetic literature of India.

Yogesh Pravin is high ranking historian is also a knowledgeable of folk lore literature.

He has the capacity to experiment new approach in the literature, which is par excellence.

In his work 'Viraha Bansuri' he has presented the story of so called folk personalities' Shri Radha Ji and Lord Krishna.

He has presented novel approach in presenting his work to flow his pen into Urdu Masnavi method.

His approach to this end is the presentation of Lucknowite culture.

The life sketch of Lord Krishna's different stages in 108 Urdu couplets the composer has presented love, ornamentation, pity, and separation in such a way that the presentation is enchants readers that they would time and again would like to sway into the work.

Hindu pyranic literature from very old time which was getting a place in Urdu and Persian literature on the advent of Islam admixed with Sufism.

Perhaps in the middle age to save Hindu thoughts the authors and composers selected this kind of approach in their writings.

### **Literature is the Presentation of Sentiments and Knowledge**

The composer believes that in this work his own house and the culture of his mother's sacraments have find place in the manner that he could present his thoughts in his present work.

Further the paternal 'Thala - Posha' has inspired and encouraged the composer to present his work 'Viraha Bansuri', which is a confluence of Ganga Yamuna culture and civilization.

The book is divided into seven parts and every part has short 108 couplets.

Every part of the book has substance in its chapters.

Sacred love is dear to God.

It is therefore, 'vande Krishna jagadguru' enshrined as fundamental principal in the work of Yogesh Pravin and the whole work is thus dedicated to Lord Krishna 'thus Krishna Arpan' sentiments fixed in 'Viraha Bansuri' of Yogesh Pravin.

Therefore, we have chosen to present a critical appreciation of this work of Yogesh Pravin.

### **A Critical Appreciation by Doctor Udai Narain Sinha of "Viraha Bansuri"**

Composed by Yogesh Praveen [Post Graduate Hindi, Post Graduate Sanskrit and D.Lit. from Merruth University,] Retired Hindi lecturer, vidyant Degree college Lucknow. [

Resident of panchavati 89 gausanagar pandeganj Lucknow-18, ph. 2229919 2280373,

**Introduction of the Composer:** The composer was born in 28 October 1938.

He claims over the mastery on Languages Hindi, Urdu, English, Bangla and Audhi.

He is credited with many awards like

Balkrishan Sharma navin puraskar 1973, rashtriya yoga pratishthan puraskar, 1958, rashtriya paryatan evam nagar vimanan puraskar 1985, tulsi anushansa puraskar 1988, sahitya sadhana puraskar 1994, uttarpradesh academy puruskar 1998, rashtriya shikshak puraskar 1999 prasaara-Bhartiya kala sarthaka samman, 1999, Hindi sahitya puraskar, from hindi Urdu sahitya award committee uttar Pradesh 2000 Lakshmana samman 2000, Merath university D.Lit. award 2002, Uttar Pradesh hindi Sansthan dvara kala bhooshan samman 2004, Yasha Bhartiya samman 2006, Audhi samman 2009, sahitya Gaurav samman 2010 gomati Gaurav samman 2015, bageshwari samman 2016,

He has several publications to his credit.

Some of whom may be enumerated as under.

Daastaan-e Audh, Sahib-e- aalam, kangan se Kataar, dastan-e-Lucknow, baahar-ea-audh, "najona" translation in the title of dubata-audh,

Taaja-e -darae Audh,

Gulistan-e-Audh, Audh hki bhitti Ka -chitrangan, Audh key dhaara alankaran,

Lakshamanpur ki atmakatha, aapka Lucknow, History of Lucknow Cant, Lucknow monuments, Lucknow sadiyon Ka safer, paraaya- Chand,,

Myura pankha, shabnam, Peela-e-Gulab,

Aparajita,

Suman -har, Aadhi sadi ke ujalae, indra-dhanush,

Kanchan mriga, patthar ke svapana anka vilas, agniveena ke tar.

He is also a singer and a feature writer of his own rites over All India Radio.

What is in “Viraha Bansuri” of Yogesh Pravin:-This present work of the author attracts the heart of the people, because of the fact that its language is Lucknowite but easy to understand.

Wherever the composer finds difficult words, he has given their meaning in the book.

This book is composed in Masnavi Shaili.

This kind of method of writing is shown before the composer by the great Masnavi writer in Urdu language in the writings of doctor Allama. Syed Ali Imam zaidi "Gauhar Lucknavi"(great grand Son of Mir Baber Ali Anees), who appears to have enchanted the composer of Viraha Bansuri because he believes to follow Lucknowite culture and is remembered as a living legend of Lucknowite culture.

Its melodious devotion may be seen when Guppies unanswered Uddhava and let him believe that it is only the devotion of Lord Krishna which is the ultimate truth not the Yoga. The book consists with 96 pages. Its cover page is portrayed has Lord Krishna with cow and Naaga with Bansuri which is in a triangle shaped like Murali. At another side there is the picture of a flute in triangle shape with Myura pankha i.e. peacock feather and on the obverse side photograph of the author is picturised.

This kind of Fascination may be Seen in his this Book

This book of the composer is having a depth in itself as it relates Lord Krishna’s life divided into sections of Gokul, where Lord lived his childhood conquering all kind of odds. Then thereafter Nanda-Gaon, where also he conquered all kind of odds and presented himself as a mischievous child stealing butter with his friends and conquering Kalia Naga or ferrous black snake on whose hoods of the head he appeared playing his flute. Thus giving a message that one should be happy in all circumstances it may be odd or even. Thereafter the composer moves his feelings attaching it to Barsana, where Lord met energy in the form of Radhika, daughter of Vrishbhanu. Then thereafter moving upon Vrindavan, he showed his great energy where he sprinkled amorous of love.

There we see an ocean of tears of Yashoda Ji, with Gopikas and the unshaken love of Shri Radha Ji, thus is the presentation of viyoga Shringar or separation of erotic love by the composer, which happened when Akrura Ji was taking Lord Krishna and Balram to Mathura.

Thereafter the portrayal of the stage of life of Lord as a hero of, Mathura killing Kansa, freeing his parents Devaki and Vasudeva. Then thereafter the totally different segment of life of the Lord is presented by the composer of the book ‘Viraha Bansuri’.

In this context further the composer relates the life of Lord in Dvarika, where even living with all kind of luxuries, he finds consolation and peace in the love of Radha Ji, the all-powerful Energy or power in the orbits And in Kurukshetra he is presented as a Karma Yogi, where he taught the philosophy of life in the Bhagvad Geeta are the important phases of book 'Viraha Bansuri'.

What is more melodious when the composer tells the story of Radha Ji asking Lord to play flute in her last time and listening it she left the mortal body and the Lord tore his flute forever before leaving to His personal abode.

Historical background of the theme of Radha Krishna in "Viraha Bansuri" -- Yes the composer has fascinated us with his great pen but what is the historical background of his hero and heroine, deserves more consideration.

We find the reference of Shri Radha Ji in Vedic literature which may be seen in Chaitanya Mahaprabhu's works and also in newspapers.<sup>1</sup>

After picturising the references of Radha Krishna in the Vedic literature, we have moved forward to see the real history in the modern since showing the panorama of this question and questing its answer in the following manner:-

Is there history in Radha and Krishna episode as the literary composer has introduced in his work under discussion is the answer we have tried to search in context with the article appeared in The Times of India by Atul Sethi| TNN | Mar 10, 2007, True" legends?"

10.41 PM IST

#### **Appeared in Web**

While there is reference to Radha-krishna as indicated by us in earlier time but its prominence appeared in the twelfth Century A. D. when 'Geeta Govinda' was composed.

Yasastilaka Champukavya (AD 959) all make references to Radha and Krishna well before Jayadeva's period. Krishna and radha are found seated on a Terrace shown in Brooklyn Museum

Gradually, from the Vedic traditions, where Radha is presented as a power as stated by Griffith th Ralph and we find mention to her in the Mahabharata and the appendix of it the Harivamsa Purana.

#### **The Shilapadikaram also Mentions to Her**

Bunkum Chandra Chatterjee had written a remarkable book known as 'Sri Krishna Charitra', devoted to a scientific study of the life of Krishna.

Great grammarian Panin mentions not only Krishna but also Arjuna.

The cousin Krishna and Neminath may be seen in Ujjain paintings.

The Buddhist literature mentions Lord Krishna. Their earliest reference may be obtained from 'Ghata-Jataka'.

Megasthenes a Greek ambassador of Mauryan court mentions Lord Krishna in his 'Indica'. He identifies Him with Greek Herakles or Hercules in his famous work 'Indica'.

E. J. H. Mackay, who did the excavation at Mohenjo-Daro finds the representation of young boy from two trees image identifies it to Yamalaarjuna episode and Prof. V. S. Agrawal has also accepted this identification.

In this image, the young boy depicted could very well be Krishna and two beings emerging out of the trees, the two cursed Gandharva Nalkubera & Manigriva, who had turned into Arjuna trees due to a curse and were liberated by Krishna.

The marine Archaeology excavation of Dwarika indicates one seal.

This particular seal has been carbon-dated to around 1528 BCE bringing it at par with the Late Harappa period.

It is therefore, the composer of the book under discussion is fascinating not only to the heart but his expression leaves a mark in the minds of the reader.

In The Flute Player of Brindaban, from The Broken Wing the female persona in the image of Radha compares herself to a 'homeless bird' who must 'wander forsaking all follow answering /Thy magical flute-call.' She compares herself to other mythical women of India famous for their strength of character, determination and daring to brave all for love, like Behula who went to Indra's court to bring her dead husband Lakkhinder back to life and Savitri who followed Yama to restore Satyavan's life. Radha's love for Krishna has made her fearless and freed her from the shackles of life.

The socially imposed strictures of shame on her and her submission and silence to Lord becomes useless for her.

Radha attains a transcendental experience in which desires for divine and human love are fused. It is due to her power that Lord taught philosophy in the “Bhagvad Geeta” which is the portion of Bhishma Parvan of the Mahabharata and showed Arjuna his Power and Greatness through the divine eyes given to him.

Therefore, the composer of the work states, “Manzil yahin hai khatam,

Jahan saarae raastae darasae vafa yahi hai zaman ke vaastee,

Dill men Jo “viraha bansuri” ke sura unhinge jag,

Jaaegi Roopa jaenge taka deer ke chi raga;

Yeha viraha bansuri Jo mere prana dhana hai

Unhi Krishnamyee maan ke shri charanon men savinaya samarpit kar raha hun jinhone mujhe duniyan dekhane ke liye apani shivadrishti dee.”<sup>2</sup>

It is something where the composer has pulled out his swelled heart before us through the above couplets of the work.

This is the essence of his present work under discussion.

## CONCLUSIONS

The approach of the composer is undoubtedly literary in nature but actually his simple poetic expression attracts the minds of the people for the history of gone by days and a great reverence and love for his mother to whom he prays in the form of Shri Radha Ji and the music of the flute of Lord.

In the last we pray our Guru Lord Hanuman Ji in the following manner who has given us Shivadrishti to present this critical appreciation.

“Balar Vidya yasho dhairyam

Nirbhayatvam rogata:

Ajadadyam vakapatutvam cha Hanuman Smranat bhavet.”

Since Lord of all Hanuman was present in Kurukshetra war, if the Epic the Mahabharata is considered as history, our obeisance to Him through the above Mantra.

As He is considered to be a proleptical in intellect and knowledge.

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I pray Lord Hanuman Ji to enable me to present my views in that particular subject, which is not my own subject.

It would be unjust if I do not thank my wife Rekha and my daughters Shiksha and Eechya Sinha, who read this book to me.

I am indeed grateful to Harish ji, who gave me this book of Dr. Yogesh Pravin.

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